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GLEANINGS FROM AMERICAN ART CENTERS

A move is on foot among American sculptors to bring pressure to bear on the national government to open to competition by all American artists the projected Lincoln statue, which it is estimated will be the most costly work of the kind ever undertaken in this country, if not in the world. The matter will soon be laid before Secretaries Hay and Taft and the congressional special committee to whom the work is to be intrusted. This, it is held by the artists, is to be a great national work, which will cost the nation something like one million dollars, and it should not only be purely American in design and workmanship, but it should be the very best that American art is capable of producing.

✱ Next year the Pennsylvania Academy of the Fine Arts, Philadelphia, will celebrate the centennial of its foundation. With the opening of its second century that venerable institution purposes to add a gallery of national portraiture to its general exhibition. The idea is to establish a permanent display similar to the National Portrait Gallery of London, the historic associations of which appeal to students both of art and of history. The academy's plan, as set forth in a circular recently issued, is to take the portraits of Washington, Franklin, Morris, Clymer, Hopkinson, and Madison, together with the works of West, Stuart, Vanderlyn, Peale, Rush, Inman, and Sulley, already in its possession, as a nucleus to which is to be added other portraits of men and women notable in American history, literature, science, art, and social life. In order to accomplish this the academy asks the co-operation by gift or by bequest of "all the citizens of the commonwealth who believe that the fitting commemoration of the best and greatest in past eras is the glory and inspiration of our own, and who recognize that in its strength, sincerity, and beauty the art of a nation is the measure of its civilization." The circular adds that in special cases arrangement may be made for the temporary loan of family portraits of especial interest or distinction.

✱ The Art Institute, Chicago, recently gave the second course of lectures under the Maria Sheldon Scammon endowment, delivered by Russell Sturgis of New York in Fullerton Memorial Hall, on "The Interdependence of the Arts of Design." The Scammon lectureship is established on an ample foundation by the bequest of Mrs. Maria Sheldon Scammon, who died in 1901. The will prescribes that these lectures shall be on the history, theory, and practice of the fine arts (meaning thereby the graphic and plastic arts) by persons of authority on the subject of which they lecture, such lectures to be primarily for the benefit of the students of the Art Institute and secondarily for



FRAU BAROUIN H.
By Franz von Lenbach

institute members and other persons. ✱ Filippo Costagini died before he finished the famous fresco frieze in the rotunda of the Capitol. For twenty-five years it had been his ambition to spend a lifetime painting the great historical facts of American history into the frieze, and he came very near succeeding. His career is finished, but the big fresco is not. Between the two ends there is a hiatus fifty feet long. Costagini was sixty-four years old. He came to this country from Italy

when a young man, and after painting in New York, Baltimore, and Philadelphia he went to Washington as an assistant and pupil of the famous Brumidi. The heirs of Brumidi have asserted for many years that they should be paid for the idea of the frieze on the ground that Brumidi designed it. In the Harrison Administration, Costagini had got his pictorial allegory down as late as the Mexican War, General Winfield Scott, and the discovery of gold in California. Congress in some way failed to supply the appropriation for paying Costagini the ten dollars a day that he had been receiving for his work. Costagini retired to his home on a truck farm in Maryland. He waited for the appropriation, but it never came, and his death found the work still uncompleted.

✱ By an arrangement concluded between the Duc de Dino and J. Pierpont Morgan, acting as trustee of the Metropolitan Museum of Art, this New York institution became possessor of what has up to now been regarded as the most important private collection of arms and armor in the world. The price paid was a quarter of a million of dollars. Until recently the cabinet d'armes of Maurice de Talleyrand Perigord, Duc de Dino, had for its home the château de Mont-

morency, but it was taken thence to London. Negotiations for its purchase by the Metropolitan Museum of Art were begun by Rutherford Stuyvesant and have just been closed by Mr. Morgan. From the handsome catalogue published by Edouard Rouveyre, and for which the descriptive introduction was written by Baron de Cosson, a member of the London Society of Antiquaries, an item or two are gleaned of the character and value of the Dino collection. There is a helmet of Henri II. of France, a masterpiece of Renaissance art, together with the same monarch's battle ax or mace. Then there is a helmet which was worn by Henri IV. while still a young man, and a silver helmet and bronze gilt cuirass made for Louis XIV. at Gobelin's factory. Also included in the collection is a helmet which Mgr. Dupanloup, the celebrated bishop of Orleans, used to declare was once worn by Joan of Arc, and which seems to be well authenticated.

✱ The eleventh annual exhibition of the Cincinnati Museum Association will open on May 21 and continue to July 11. The jury of selection consists of Frank Duveneck, Paul Jones, George Debe-reiner, L. H. Meakin, Miss Dixie Selden, Miss Henrietta Wilson, C. J. Barnhorn, and C. S. Kaelin. All communications and inquiries should be addressed to J. H. Gest, director.

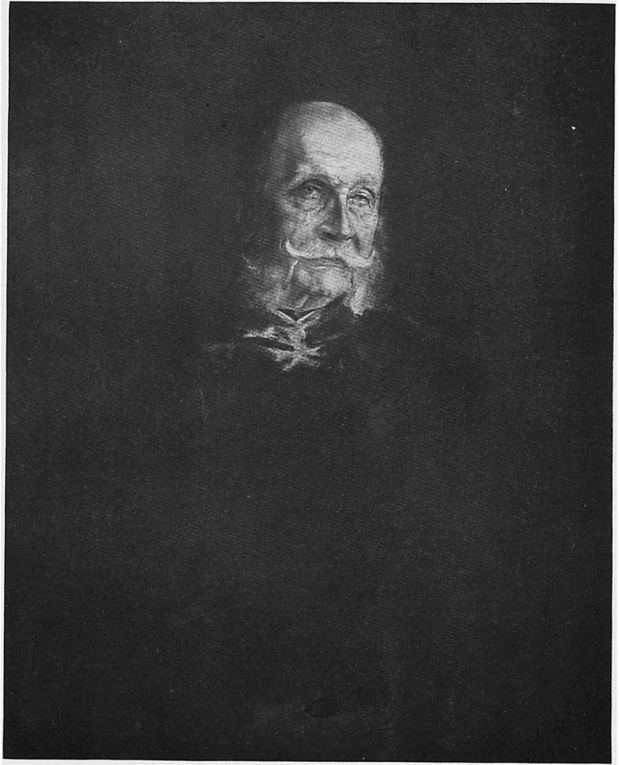
✱ Samuel T. Shaw, who devotes every year a certain sum to the purchase of pictures shown at the exhibition of the Society of American Artists, New York, has bought from the last collection



FRAU VON J. H. AND DAUGHTER
By Franz von Lenbach

Emil Carlsen's "Connecticut Hilltops" for \$700; Edward W. Redfield's "Boothbay Harbor" for \$600; and Francis C. Jones's "June" for \$500.

✿ Boston's Museum of Fine Arts is contemplating a loan exhibition of early American prints, including engravings, etchings, and wood-



HIS MAJESTY KAISER WILHELM I.
By Franz von Lenbach

cuts, which is to be opened next fall. Offers of loans from owners of such prints will be welcomed by the institution for the exhibition.

✿ Richard Saltonstall Greenough, the American sculptor, died in Rome, Italy, recently from grip, in his eighty-fifth year. Mr. Greenough was born in Roxbury, Massachusetts. He was a brother of Horatio G. Greenough, sculptor of the statue of Washington, in front of the national capitol at Washington.

✿ The annual exhibition of the Chicago Architectural Club at the Art Institute was recently held. One of the small galleries was almost entirely filled with sketches and plans of young men, members of the club, who have had the privileges of the traveling scholarship. They



PRINCE VON HOHENLOHE
By Franz von Lenbach

were Birch B. Long, John H. Phillips, and Thomas E. Tallmadge. Mr. Long's water-color drawings alone constituted a delightful exhibit. They were colorful, spontaneous, clever. All were made during the time he was sojourning in Europe, and they evidence the fact not only of artistic ability, but of tireless industry. His eye for the picturesque led him to describe the beautiful fountain of Villa Tarlonia; the stately façade of Carlton House, with its perfectly

arranged terrace; the narrow streets of Oxford, where high church spires rise heavenward and luxuriant trees in inclosures hang over tall fences; St. Peter's from the Medici; a fountain on a plaza beneath a fringe of trees, a winning decorative conceit; and "A Bit of Sunlight, Venice," a brilliant Japanesque affair, with shadowed water beneath an arched bridge. There were also a capital sketch of a promenade in Paris, with people moving hither and yon, a late afternoon light bathing everything; a market in Verona, the venders and their merchandise beneath large white umbrellas; a view of Warwick Castle from a bridge; and "An Evening in Siena," a shaftlike spire piercing the deep blue sky, the light flickering in the street lamps. John H. Phillips contributed a commendable and suggestive bit of the Bay of Naples that was evidently painted from an elevation. His "Duke of York's Column, Night," was very good, and his sketches of interiors showed a pleasing decorative sense. In the central gallery position of prominence was given to a dozen or more plans for landscape-gardens by

the landscape-engineer, Charles Levit. A bird's-eye view of the country estate of Hobart J. Parker was commendable. Colin C. Cooper was included in the group of exhibitors, although he is a painter of architectural subjects rather than an architect, and his excellent watercolor of "The Boston 'Stump'" was a great acquisition.

✿ The centenary celebration of Auguste Raffet (who was born March 1, 1804, in Paris), led to the exhibition in the Lenox Library building



LADY DE GREY
By Franz von Lenbach

of the lithographs and etchings by Raffet, which form part of the Avery collection in the print department, as well as various books relating to the artist and some portraits. Raffet's place in the annals of painter-lithography is assured; his works form "an imperishable monument in glorification of Napoleon and the French army." He delineated the soldiers of his land—the ragged, hungry fighters of the Republic, the Old Guard of Napoleon, the men of Sebastopol and



FRAU R.
By Franz von Lenbach

Constantine—individually and collectively, handling large bodies of troops with a combination of breadth and detail very rarely disclosed.

✱ The dedication of the memorial hall of the Rhode Island School of Design, which occurred recently, marks an epoch in the history of that institution. Although recognized as one of the leading schools of the state, the additional building provided by the remodeling of the old Congregational Church on Benefit Street has greatly increased its facilities, and the growth of the school has been stimulated to an unusual degree. Two tablets placed just inside the building on either side of the main entrance tell the source of this fine addition to the school. One of them reads: "This building was given to the Rhode Island School of Design by Eliza S. Radeke, Stephen O. Metcalf, Jesse H. Metcalf, and Manton B. Metcalf, 1902." The other tablet reads: "This building was remodeled and equipped in loving memory of Harriet Deshon Thurston Metcalf, by her husband, and named in her honor, Memorial Hall, 1903."

✱ A movement to prevent the sale of picture forgeries starts appropriately with the Salmagundi Club, New York, and other similar organizations promise to agitate the matter at Albany. The desider-

atum undoubtedly is to make such fabrications contraband, and their sale a misdemeanor. How greatly such legislation is needed is shown by recent news of the wholesale victimizing of Americans by Paris dealers.

✱ The trustees of the Gallery of Fine Arts in Columbus, Ohio, have requested the municipal fathers to set aside a site for an art museum in Franklin Park, a place of recreation at present on the outskirts of the city, and appropriate a substantial sum for the erection of the buildings. In this they follow the precedent established for Cleveland by J. H. Wade, when he presented Wade Park to that city. A provision was made there for an art gallery.

✱ Kansas will place in Statuary Hall in the capitol, at Washington, a statue by Niehaus of the late Senator John J. Ingalls. The model represents a figure of heroic size, erect, and the head thrown slightly back. The figure is clad in an overcoat thrown open and a long coat buttoned. Hanging in front are a pair of eyeglasses, and in one hand is a manuscript—the other rests on a column.

✱ Art treasures, many of them antiques, in jade, porcelain, and rock crystal, will be transferred to the Metropolitan Museum of Art, New York. They are the gift of Mrs. Frederick O. Matthiessen, who died last July. Mrs. Matthiessen bequeathed the collection that her husband's memory might be perpetuated in the museum. While no exact figure has yet been placed on the gift, it is said to be worth between \$80,000 and \$90,000. Frederick O. Matthiessen, who died, in Paris, in 1901, was well known from his connection with the sugar-refining industry. He was a patron of the arts, and to him the Metropolitan Museum owes Rubens's "Holy Family," which, art critics say, is the best example of Rubens in this country.

✱ At the last meeting of the Cleveland Art Club, at which many of the members and trustees were present, the work for the ensuing year was taken up and many different lines of work laid out for the betterment of art conditions, and the entertainment and instruction of the members. The following standing committees were appointed to serve for the coming year: Exhibition committee, George P. Bradley, F. C. Gottwald, W. J. Edmondson; entertainment committee, F. W. Striebinger, George P. Bradley, Charles Shackleton; membership committee, R. Williams, S. P. Clark, Ora Coltman; house committee, W. J. Bowman, F. W. Striebinger, V. C. Augustine; instruction committee, W. J. Edmondson, S. C. Gladwin, S. P. Clark.

✱ Fremiet's equestrian statue of General John Eager Howard of the Revolution has been placed on its pedestal at Baltimore in Washington Place, near Charles and Madison streets. It was proposed by the Baltimore Municipal Art Society, which contributed one thousand dollars to the fund and raised sixteen thousand dollars by popular subscription.